

COMING OUT FROCKS

The Debutante Robed in Soft and Supple Stuffs.

HER CLOUDLIKE COSTUMES

Freshness and Daintiness Their Characteristics.

We Need This Season of a Girl's Making Her Bow to Society in an Ugly Dress. The sheer materials first favorites, but Satins and Velvets Added to the List of These Available—Flower Trimmed Evening Frocks—Variety of Trimmings and Models—Costumes for Receptions, Dinners and Calling.

The debutante is having her innings both socially and sartorially, and pretty frocks and pretty girls will be on exhibition at countless teas, dinners and dances during the next month. Even the debutantes



who are not pretty will have a charm; for to paraphrase recklessly a certain famous utterance concerning whiskey, no youthful girlishness is bad, but some kinds of youthful girlishness are better than others. As for the frocks, some of them doubtless will be without saving grace, but the dressmaker who is responsible for an ugly frock for a debutante this season is stupid indeed. Materials and modes offer unusual opportunities for outfits simple, girlish and as expensive or inexpensive as is consistent with the family income; and though exquisite handwork may carry the price of a debutante's frock up to an appalling height, such extravagance is by no means essential, and there is serious doubt as to whether it is even expedient. Freshness, daintiness are the character-



stices demanded in the debutante's wardrobe, and it is far better for a girl to have enough frocks to insure this freshness than to have creations too costly and elaborate to be laid aside when their first immaculate beauty has departed. The wise mother keeps this fact in mind when ordering her daughter's coming out wardrobe, and even though she be one of those fortunate ones to whom expense makes little or no difference, she will rely upon the daintiness of the garments and the youth of the wearer rather than upon the costliness of the outfit.

One American debutante, whose parents have an income that would justify any extravagance, attracted much attention during her first London season by the absolute simplicity of her evening frocks. They were always of chiffon or mousseline, little trimmed save with self frills, flounces, etc., and made after no intricate model; but they were always absolutely fresh, immacu-



late, without trace of soil or wear. Speculation as to the number of such frocks required to carry the young woman through the season was rife among London gossip; but, though the outlay may have been great, it was at least governed by the laws of good taste, and mothers would do well to take the lesson to heart, even though their incomes will not enable them to apply it in its extreme form. The rage for soft and supple stuffs has given increased latitude of choice in the matter of girlish frocks, and where, in

earlier days, there was one material appropriate for the debutante, there are now ten. Even silks and satins, once practically forbidden to girls and relegated to older women, have, by virtue of transformation, come into the province of youth, and velvet, while still, so far as evening gowns are concerned, the property of the matron or the maid of several seasons, is in its new chiffon quality the debutante's choice for dressy afternoon wear.

For first season evening frocks the sheer materials are favorites, with silk mousseline as first choice, where service and cost need not be considered, and with tulle in the same chic and perishable class. White tulle is especially liked for the Parisian debutante, but on this side of

An evening frock of pale rose pink mousseline illustrated in the large cut shows a successful use of chiffon rose garlands, bertha and sleeve frills; and a feature of this same model, girlish in effect and worthy of notice, is the use of several little frills of the mousseline as a finish for all the wide flounces and frills. This does away with the necessity of lace and is as dainty as it is simple.

Another flower trimmed evening frock which was carried out in white silk gauze, although the design would lend itself readily to any soft stuff from chiffon to liberty satin, had its skirt from the knees down formed of lace, which was set into the upper skirt in an irregular line following the outline

compensate for the lack of girlishness associated with silk attire.

Bouillonées, ruches, tiny frillings and platings, cordings, shirtings, belong upon these soft frocks, and lace invariably enters into the trimmings, although often confined entirely to the bodice.

Shirred satin or velvet ribbon in baby widths, narrow bouillonées of silk, little ruches of lace or silk or mousseline are greatly used for trimming sheer frocks and are set on in scroll designs, waved lines or festoons. Ribbon embroidery, too, is considered youthful enough for the debutante's frock; and, on one imported model of white chiffon, the full skirt had three ten inch ruffles of wide, soft taffeta ribbon shirred full and set on at slight in-

de and some becoming arrangement of lace next the throat or face, may make of a filmy stuff figured in a delicate bloomed flower pattern on a white ground as charming an evening frock as a young girl could need.

One word about these flowered thin stuffs. A flowered design on a white ground is invariably more effective over white than over color. Many dressmakers make the mistake of using a slip in the color most prominent in the flower design, but a slip matching the foundation of the transparent material is a more satisfactory proposition.

Going back for a moment to the discussion of ribbon trimming, one should not omit a mention of the narrow gauze



the water the consensus of opinion favors less fragile stuffs.

Chiffon, particularly in the heavy weight known as chiffon cloth, is a happy compromise between the ephemeral and the serviceable, for, although sheer and cloud-like enough to fit in with tradition, it is much stouter than appearance indicates, wears well and cleanses readily. Nets, either plain or dotted, but usually of close mesh, are durable and modish as well, and some of the most attractive models turned out by the famous Parisian establishments are in such materials.

A high necked dinner frock or demit-

toilette designed by Redfern and sketched here is an excellent example of the possibilities of the net gown, and, though it has much individuality, might easily be reproduced.

The material was point d'esprit, made up over white satin with a veiling of chiffon, and the lines of the frock were neither new nor original, but a note of originality was given to the otherwise simple frock by its trimming of tiny artificial forget-me-nots. The full skirt has two flounces, each scalloped at the bottom, the scallops being bordered by a line of forget-me-nots closely applied. The top flounce has an upstanding heading and a trimming of small velvet bows in forget-me-not blue placed almost continuously along the air line.

A scalloped bolero and scalloped sleeve frills have a flower finish similar to that upon the skirt flounces and in addition are ornamented by little wreaths of the applied forget-me-nots. The guimpe is of plain net, shirred and corded, and a girle and bow ladder in forget-me-not blue velvet repeat the color of the flower trimming.

Applied flowers and embroidery in flower design play a considerable part in the trimming of youthful evening frocks, the applied trimming being, of course, less costly and difficult of achievement than the hand embroidery, although at their best applied flower trimmings fashioned of chiffon or mousseline bring high prices.

of the lace design. At intervals around the skirt wreaths of bluish pink chiffon roses with pale gray green stems and foliage were applied to the lace surface, and appliqué roses nestled in the lace bertha and the elbow sleeve formed of lace frills. A high soft satin girle matching the roses in color encircled the waist and opened in V shape down the front, with brilliant buttons set down each side.

The high girle is, by the way, retaining its vogue more generally in connection with the debutante's frocks than in the models intended for older women. The bolero and the bolero are unquestionably more girlish than the draped and pointed bodice, and presumably for this reason the girle is retained in a majority of the smartest models shown.

Silk gauze, spoken of in connection with the last frock described, is offered this season in many weights and in a high satiny lustre. The material, though semi-transparent and particularly for house frocks and demi-toilette they have no triumphant rival.

Crêpe, in its numerous variations, is a debutante's standby, and though not remarkably modish this winter is, as always, too practical and beautiful not to be popular. The satin finished crêpes are more favored than the crêpes of the original crêpe de chine finish, but one and all they are acceptable, and particularly for house frocks and demi-toilette they have no triumphant rival.

Satin, traditionally set aside for mature femininity, has been claimed by the debutante since it has taken on marvellous



softness and lightness of weight, and liberty satin is not now considered incongruous for the youthful wearer, although there is no denying that it hasn't the charming girlishness of the sheer mousseline, nets and chiffons. The mesallines and other sheer, high lustre silks, are worn by the debutantes and the taffeta mousseline and various soft taffetas are made up into quaint, delightful evening and house frocks, whose youthful lines and details

tervals, with upstanding headings.

A swathed girle of the taffeta ribbon and double sleeve frills of the ribbon carried out the idea embodied in the skirt, the sleeve frills being set just above the elbow the other standing up against the full puffed sleeve of chiffon. The décolletage, in surplice form, was outlined by a taffeta frill, without heading, inside of which was draped a chiffon fichu.

The round décolletage, not too low, is seen more frequently than any other décolletage line upon the debutante's frock, but the surplice V and the demi-décolleté square are used upon some remarkably



pretty models. Whatever the line, the out must not be extreme, and there are many critics who prefer a high transparent guimpe or a collarless out, even in the evening frocks of a girl during her first season.

In the case of the dancing frock, this is carrying sentiment to an extreme; but for other evening wear, including dinners, the high necked frock with transparent collar and guimpe is eminently correct. Tulle manipulated by hand in minute, pinched up tufts, shirring, cording, etc., is especially becoming in the transparent guimpe, and much is done with the fine light laces.

The printed chiffons, nets, mousselines, etc., in flower designs are always dainty, and if color and design are not flamboyant they are youthful in suggestion. Some of these materials, such as the crystalline and other silk and cotton mixtures, are exceedingly cheap and most effective, and though they do not wear particularly well, an evening frock in any material is fairly sure to lose its freshness and be laid aside before it is really worn out.

These flowered thin stuffs have one advantage, in that they do not necessarily demand much trimming. Inset lace often ornaments frocks of such material, but the color and design are in themselves an elaboration. Self-trimming in soft flounces, tufts, frills, ruchings, etc., with ribbon gir-

ribbons in gold and silver which Parisian makers are fond of using upon white and pale tints. These ribbons are shirred or ruched like the narrow satin or velvet ribbons, and are especially effective in combination with lace upon white.

For example, one model in white silk mousseline had as skirt trimming tiny frills of silver gauze ribbon set on in groups of fine frills running round the skirt, while between the groups of ribbons the spaces were filled by little frills of lace of the same width as the ribbon and set on in the same numbers.

Similar trimming appeared on the bertha, the girle was of silver gauze and little bows of silver gauze were tucked among the full drapery of blouse front and short sleeves.

What has been said of the debutante's evening frock may, to a certain extent, be applied to her high necked dinner and house frocks, but here a host of soft wool stuffs and silk and wool stuffs enter into the calculation. Many of these materials are used, too, for full evening dress, but they belong more properly to the province of the house frock.

Very lovely effects are obtained in fine cashmere, voile, crêpe de Paris, eolienne and other materials of the kind. Crêpe is particularly adapted to such use and the fine face cloths in rather light tints are also favorites.

The use of cashmere in public esteem is a fortunate thing for the girl who must consider serviceability as well as beauty in choosing her wardrobe, for fine cashmere in the pastel tints is a charming material for the house frock, yet wears uncommonly well and may be cleaned again and again. Moreover, it may be pressed into service for carriage and visiting wear without looking cold, as do the thinner silky stuffs.

Braid in the color of the cashmere, velvet on silk, and at least a touch of lace are the trimmings for such materials and, of course, a hint of hand embroidery always adds cachet to a frock.

The tendency, as we have said before, is toward plainer skirts, save in the sheer materials, and many of the best cashmere, voile and cloth models have skirts full or plaited, hanging in long, straight lines and devoid of trimming, save for a deep hem, or perhaps a few nuns' plaits. This rule is, of course, not invariable, and one sees many full skirts falling straight, but trimmed with bouillonées on little silk frills set on in intricate scrolls, battenments, etc.

Flat silk fibre braid is also used in this fashion, and a scroll trimming of braid or silk bouillonées enclosing medallions of velvet, tuck silk, or lace within its loops is a notion popular with the best makers. Another development of this scroll and medallion idea is illustrated in one of the house frocks shown on this page, but here the material is of soft, light taffeta, the scroll trimming is of puffed taffeta, the medallion is of lace and across it run three bands of narrow black velvet uniting in a little velvet bow at the base of the loop. Velvet appears also on the lace yoke and a band of velvet finishes the shirred sleeve, which ends just above the elbow.

Inset lace, open work stitching, embroid-

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ery and other hand work are lavished upon more costly house frocks, and blouses, but it is not always the most elaborate conception which has the most charm. In one of the plays recently seen upon the New York stage a popular actress wore several French frocks, youthful and simple to an extraordinary degree, yet altogether charming, and although it is a far cry from the presumably blushing debutante to the stage footlights, a clever debutante might do well to order duplicates of those stage frocks.

One, of which a sketch is given, was in pearly blue light weight wool, which seemed to be neither cashmere nor voile, but was some one of the innumerable stuffs in that weight brought out this season. The skirt was let into the band in very small plaits, which were stitched far enough down to form a shallow, snug yoke and pressed the rest of the way with an effect almost like that of sun plaiting.

The blouse bolero, too, was plaited from shoulder to girle, and around the throat—down low to show a lace guimpe or blouse—down the front and continuing down the skirt fronts to the hem were the finishing plain bands of the material trimmed in imitation buttonhole loops and flat covered buttons.

The full loose bolero sleeve, reaching only half way to the elbow and slit up the outside seam, was bordered in the same fashion as the bolero, and from under it fell full sleeves made of narrow creamy Valenciennes frills, running around the puff of mousseline and set so closely as entirely to cover the mousseline foundation. A close fitting out of lace and mousseline reached almost to the elbow.

Another of the actress's costumes was of shot silk in fruit pinks and reds, trimmed

in tiny frills of the silk set on in scrolls, and this frock, too, was made with a bolero. This silk bolero was loose and short, to show a lace and mousseline blouse, while the sleeves, on the contrary, were long and comparatively loose and showed no under-sleeve.

The bolero is a girlish garment and in one form or another it enters into many of the debutante's frocks, despite the vogue of the basque and long-skirted coats.

The severe tailor coat, not too long to look well with a short skirt, is worn for morning on the street by the debutante as well as by her older sister and mother, but a bolero or Eton is certainly more youthful and, if correctly planned, quite as smart, and for the debutante's dressy afternoon visiting frock of cloth or velvet the bolero or short basque coat is the thing, the redingote being better suited to the older woman.

The bolero costumes for street wear illustrated here, were sketched from Paris models, and both are chic without being ever elaborate or odd.

The velvet and fur costume will, of course, represent a goodly sum, if the velvet is of good quality and genuine ermine trim it, but it is eminently attractive and, compared with the fur bolero and cloth or velvet skirt costumes so much in evidence, it is reasonable in price. The plainer costume of cloth, with its trimming of bridging and velvet and its light waistcoat is by no means an extravagant model.

Blouse and skirt suits of light weight wool for morning wear and of cloth or other handsome material for afternoon wear under a separate coat, are made upon a multitude of models, from the plain skirt waist costume to the elaborate draped bodice frock handsomely trimmed, particularly original and modish frock of this bodice and skirt type is sketched here and while not demanding great expenditure has individuality enough to make it noticeably successful.

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